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Poetry.

[For the Impressario.]

TO A FRIEND.

BY WAHSREK.

My faithful, true, most honored friend,
In whom all good and kindness blend;
How many acts of purest worth
Come forth to light—to thee owe birth.

How many little trifling things
(Forgotten quite) for me you've done.
And, oh! how fond my mem'ry clings
To these and thee, the friend I've won.

As morning sun succeeds the night
Wide spread the streams of golden light,
And fills the world with happiness
(Full shown in Nature's radiant dress).

As evening dews refresh the flowers,
Which op'ning, drink the pearly showers
Of heavenly food, then gladly spread
Their fragrance 'long the soft winds tread.

So gentle words and kindly deeds
Are spread—across our beings roll;
On these the longing spirit feeds;
'Tis these that fill the craving soul.

DONIZETTI.

DONIZETTI, who is, perhaps, the most popular Italian composer, was born at Bergamo, September 29, 1797. He received his first musical instruction at the Lyceum of that city, his tutor being the celebrated Simon Mayer. Later he went to Bologna and studied for two years and a half under Pilotti and Padre Mattei.

The first wish of his parents was to make a lawyer of young Donizetti. Failing in this, they were anxious for him to become a painter, but his great love for the musical art was so positive that it was found impossible to keep him from it. He was very diligent, and from the beginning devoted himself to a severe and classic style of composition. He wrote several masses and other pieces of sacred music, all of which were illustrative of genius and care.

On his return to Bergamo, in the year 1814, he received the appointment of bass singer and librarian, or keeper of archives, in the church of Santa Maria Maggiore. The ambition of the young musician and a desire to improve his condition induced him to change the style of his compositions, and abandoning the church music, he devoted himself to productions of a more worldly character, opera in particular. With a remarkable zeal he followed up his new undertaking, visiting many cities in order to acquaint himself with theatrical performances, as well as with the different classes of artists, and in 1819 produced his first opera, *Henrico di Borgogna*, which was performed for the first time at the theater of San Luca, in Venice. Although it met with a certain degree of success, this, like eighteen other operas that he wrote up to the year 1828, did not create any particular furore.

Of this number we will mention *l'Ajo nell Imbarazzo*, *Elvida*, *Alfredo il Grande*, *Olivo e Pasquale*, *Alahor in Granata*, *Chiara e Serafino*, *il Falegname de Livonia*, &c.

With the production of *Esula di Roma*, performed in Naples, in the year 1828, commenced his great success and celebrity. During the same year he produced *Alina Regina di Golconda*, *Gianni di Calais*, *il Giovedi grasso*, and in the following year *il Paria*, *il Castello di Kenilworth*, *il Diluvio Universale*, *I Pazzi per Progetto*, *Francesca di Foix*, *Imelda di Lambertazzi*, *la Romanziera*, all in Naples. With the production of *Anna Bolena*, written in 1831, for Milan, begins a new and successful period in the life of Donizetti, and following up his success he wrote, in the year 1835, *Elisire d'Amore*, *Fausta*, *il Furioso*, *Parisina*. During the same year three different authors appeared to contest for the supremacy at the Italian opera in Paris, namely, Bellini, with *I Puritani*, Donizetti with *Marino Faliero*, and Mercadante with *I Briganti*, but Bellini was the successful competitor, and Donizetti, in order to revenge himself, wrote, during the same year, his celebrated opera. *Lucia di Lammermoor*, for Naples. Having been chosen music director and professor of composition at the conservatory of music at Naples in 1834, he was appointed in the following year professor of counterpoint in the same institution, then assistant director under Zingarelli, and after the death of the latter he received the appointment of first director. Having composed *Linda di Chamouni*, for Vienna, he was appointed music director to the Emperor of Austria. Of the many marks of distinction which he received, we will only mention those of the Legion of Honor and the Turkish order of *Thaurat*. After the performance of his *Caterina Cornaro*, in Naples, he returned to Paris in 1844, and was preparing for new productions, when it was discovered that he had fallen into a state of mental imbecility, which had taken possession of him from overtaxing the system.

After a confinement of several months in an asylum at Ivry, near Paris, his nephew, Andrea Donizetti, had him removed and took him under his care (1846). In September of the same year he returned with him to Bergamo, but all hopes of curing him were abandoned, and on the 8th of April, 1847, he died in the city of his birth.

Donizetti was also a gifted poet, and wrote himself the text to several of his operas. He possessed a wonderful facility in composing his scores, and the Instrumentation of some of his operas he wrote in less than thirty hours. From 1819 to 1845 he composed no less than seventy operas. We will here mention the most popular: *Lucia di Lammermoor* (1835), *Lucretia Borgia* (1834), *Les Martyrs, or Polliuto* (1840), *La Favorita* (1840), *Dom Sebastian* (1843), *Maria di Rohan* (1843), *Belisario* (1835), *Linda di Chamouni* (1842), *Don Pasquale* (1843), *L'Elisire d'Amore* (1832), *La Fille du Regiment* (1840), in all of which we find rich treasures of melody, and a large amount of dramatic effect.

His muse was particularly adapted to the Italian and French taste, and in latter years became popular with all civilized and enlightened nations. Donizetti followed faithfully in the foot prints of his Italian predecessors, and kept pace with his contemporaries, particularly the celebrated Rossini, whose history we will briefly give in a future number.

VALUE OF WORKS OF ART.

A WRITER in the *Art Journal*, of London, in an article entitled "The Golden Age of Art," cites Sir Joshua Reynolds as a wonderful example of a successful painter, having made about £6,000 a year, and leaving at his death a fortune of more than £80,000. He charged for portraits twenty-five guineas for three-quarter lengths, one hundred guineas for half-lengths, and two hundred guineas for whole lengths. "The Strawberry Girl," which was originally sold by Reynolds for fifty guineas, was, at the Rogers sale in 1856, bought by the Marquis of Hertford for £2,205. Sir Thomas Lawrence earned between £10,000 and £15,000 a year, and notwithstanding this enormous income was always involved in debt. Turner, who died in 1851, left a fortune of £140,000. At a sale in May, 1870, Turner's well-known pictures, "The Dogana and Church of Santa Maria della Salute, Venice," sold for twenty-five hundred and sixty guineas. The owner paid Turner £200 for this work in 1844. J. Linnel received £40 for "The Storm," now in the Vernon gallery. The picture is now valued at £1,000. Mr. Linnel has seen a picture for which he received £50 sold for £1,200, and his works now command large prices. Firth received for his "Derby Day" £1,500, and Gambart gave £1,500 more for the right of engraving and exhibition. For "The Railway Station" Firth received £6,000. Mr. Graves afterward purchased it, together with its copyright, and says it cost him £23,000. For his "Marriage of the Prince of Wales" he received £3,000, and Mr. Flotow paid 5,000 guineas for the copyright.

ORGAN NOTES.

BY SARAH DOUDNEY.

"A song and melody, in our heaviness."

Echoes of cathedral music
  Heard, it may be, long ago,
Linger with us unforgotten,
  Haunt us still, and live and grow;
They are drifting, softly drifting,
  Through the wild unrest of life,
Golden organ notes, uplifting
  Weary souls above the strife.

Though the clamor of the city
  Round our outer being rolls,
Still those sacred notes are filling
  All the chambers of our souls:
As if touched by hands immortal,
  Stray chords, tremulous with love,
Drifted through some open portal
  Of the wondrous Church above!

In the gray and silent morning,
  Ere the shadows are withdrawn,
When the white mist hides the valley
  With a veil of airy lawn—
Then we listen, hearing slowly
  Through the stillness deep and calm,
Murmurs of that music holy,
  Like the cadence of a psalm.

When the summer sunset lingers
  Low adown the crimson west,
And the weary hands are folded
  With the blessed sense of rest;
Then we listen, strengthened, soothed
  By the magic of that strain,
Till the furrowed brow is smoothed,
  And the heart grows young again.

They are drifting, softly drifting,
  Through the great world's daily strife,
Golden organ notes that tell us
  Of a new and better life;
Low, clear music, sweetly blending
  With the spirit's voiceless cry;
Undertones that have no ending,
  Echoes of eternity!

Music as an Educational and Refining Medium.

By HENRY ROBYN, Teacher at the St. Louis Normal and High Schools.

IT can not be denied that music, by a judicious practice, is one of the most powerful means for the promotion of a higher, better education, and a noble culture of mind or classical learning.

An art whose influence upon soul, mind and body is so powerful, yea, which is the very language of the heart—aside from the first object of art, viz., culture of mankind—must be by necessity also of a great importance, and considerable influence in a pedagogic view.

The ancient authors already admitted it. Plato says, with regard to music: "Harmony, which has kindred motions with the paths of our soul, seems to have been received from the Muses — not only for the wild pleasures, as some might believe, but in order to harmonize the discordant conditions of our soul. Thus, rhythm is assisting us to regulate the wild and charmless inner condition of ourselves." And at some other place, he says: "This is the origin of music for the education of man; it shall refine his soul, being the second principal part of education. As such, it affects all parts of the inner man; not only the faculty of soul respecting art, but also science, in order to create a love for the good and beautiful."

Similar passages are found in many of his works. He says: "Music should be an obligatory study and educational object for at least three years, under the direction of a separate superintendent; and inasmuch as it also imitates human characters, great care should be taken in all cases to have our youth to imitate only the best of such teachers."

This was the general belief from antiquity until the present time; and the principle of modern times is, that the study of music, either vocal or instrumental, is essential to a perfect education of a civilized people. This is the reason why all princes of former years had their own orchestras. The bishops, in order to add members to their congregation, to invite them to their churches, established at their cathedrals schools of music (conservatories), with the purpose to make church music more perfect and the service more pleasing (acceptable). Choirs were formed in the Protestant churches; and even during the times of the French Conduits, when riding, dancing and fencing were the favorite arts, the children of the rich were instructed in music as far as they considered it necessary for their station in life and for a gallant people.

After the French Revolution, when the people entertained more humane ideas of education, music received a more exalted position among the different branches of education. In the "Philanthropin" in Dessan, in the public school in Rekan, and in the Normal school in Hanover, music was for the first time introduced as a branch of education. The complete success of the above-named institutions induced others to follow their example, and since the last fifty years the idea has become quite universal, that music, being an inarticulate language of the feelings, is a material aid for developing the soul and mind.

We should at last come to the conviction, that to preserve and improve the beauty of the body to the exclusion of the God-like in man, or *vice versa*, or parts of those principal components of man, is unsatisfactory; we should be convinced that not only industry in the common spheres of life, practical reason, common sense, not only Philology or any other science or branches of knowledge ennoble man, but also a taste for art; that not only material, bodily work keeps up strength and activity, but also the beauty of poetry, of forms, colors, sounds; and not only sensual amusement, but activity of the mind, and communication of sentiments and of feelings, a union of sympathetic emotions; not only morality, piety and religion make man happy, but also noble (sensual) enjoyment of the mundane life of art, fancy and the noble pleasures.

The ideal of man (humanity) as his deification—the real destiny of life—is approaching by a variety of developments of the bodily and spiritual power, and not by narrow mindedness.

We find, therefore, that all genuine educators of all times consider music as one of the principal mediums for a manifold culture of youth, according to the true principle, that the tender soul is easily and harmoniously awakened for the conception of rhythm, the organ of hearing for the measuring of spaces, depth, height and length of time.

The study of music has also to show results of a practical character, by which it recommends its followers to society.

Singing, *per se*, makes the throat more smooth and flexible, increases the volume and metallic ring of the voice in speaking in declamation; it strengthens the lungs, expands the the chest, regulates and clears breathing.

Persons educated in music find easier access to societies and families, and if only good music is practiced, the animal nature in men will be ennobled, the mind be animated to subdue the passions, the pleasures of life are multiplied, and many an enjoyment gained without great expenditure.

Music is the best letter of introduction in foreign countries. No art, no science, binds hearts more than music—its language is spoken from pole to pole. It is principally a source of recreation after labor performed, a divine occupation during leisure hours; its manifold charms are subservient to the soul in many respects. Such powerful stimulants may have a bad as well as a good influence, and, though this is seldom the case with music, yet it can not be denied that it may demoralize as well as elevate.

Music is abused as an object of juvenile instruction and education in more than one way. First, when used only as a plaything, without serious intentions; then, in order to astonish by technicalities, without regard to the idea to be expressed, by increasing the difficulties in execution, making it a school of vanity; and lastly, by depriving it of the accompaniment of words, changing it to a play of relaxing allurement. When practiced in its free form, this wondrous art must, through the superabundance of ideas, which it brings before the soul, by necessity produce a kind of melancholy, which, when often enjoyed, will enervate the spirit. Such uncertain enjoyments should, therefore, not often be placed before the unsteady, unfixed sense and mind of youth. Consequently, no music is really good for them except that which is combining noble words encased in noble sounds, which elevates dignified thoughts to ethereal soaring. *But all these apprehensions are less founded in music itself than in musical instruction, which, especially in this country, is so often made the means of support, and rests not always in reliable hands.* Music studied and taught earnestly and systematically, can never become a demoralizing play—an object of show; but it will always retain its value as one of the most powerful mediums of noble culture and refined education.

There is indeed a great difference between former and present music. When, in olden times, the youth of all nations were instructed particularly and exclusively in their own national songs, it was a natural consequence that their mental dispositions should assume gradually the character of their music. National character has indeed its origin in such repeated impressions. For these reasons Plato excluded from his "Republic" the Lydian Key, because it combined with a certain outside glitter that effemination by which the Lydians became noted.

At present, however, where music among all nations has lost its monotonous national character, especially when in the hands of virtuosos, where nearly all young persons sing and play and hear good cosmopolitan music—such monotonous impressions and particularities and exclusiveness of educational influence, the direction of a certain character to one certain point, are not any more possible, but all impressions are more general, therefore, more beneficial. Music is not any more a purely national, but a noble, human attainment, if, as above remarked, instruction in music is given by the teacher in the proper way.—*Journal of Education.*

THREE SMOKERS.

Three gallants sat up in an office fair,
  In an office fair, as the sun went down,
Each cosily smoking and lounging there,
  And watching the belles as they stepped down town;
    For men must smoke and women look fine,
    Though taxes are heavy and stocks decline,
    And the grocers' bills be running.

Three wives sat up till the midnight hour,
  And longed, and watched, and hoped in vain!
But the husbands, snug in their office bower,
  Were smoking dull care from their weary brain.
    For men will smoke, though women repine,
    Though health, and wealth, and vigor decline,
    And sickness and duns be on-coming.

Three corpses were buried from sight one day,
  By palsy, consumption, and fits cut down,
And none but the doctor had ever dared say
  That "sure as great guns," they were smoked out of town.
    For men will smoke, though death does come
    To desolate fortune, and office, and home,
    And grocers and wives be mourning.

NATIONAL SAENGERFEST.

THE PROGRAMME, BUILDING AND SUBSCRIPTIONS.

IT is well known that the National Saengerfest is to be held in this city in June, and that measures were some time since initiated for the erection of a building which shall be of sufficient capacity for the same, and otherwise suitable. The movement was well started, and its importance was appreciated by a large portion of the public, as evidenced by the subscriptions made. The size and nature of the structure will, in a great measure, depend upon the amount which will be subscribed; and it is therefore necessary that the sub-committees appointed by the Finance Committee of the Saengerfest Association renew the work of obtaining subscriptions to stock, with increased vigor. The plan for the building will be presented and selected on the 29th instant, and a meeting of the Finance Committee will be held on the 1st of March next, when all sub-committees will be expected to report. The time for the erection of the building is limited. Any one, who reflects a moment on the matter will see the mecessity of prompt action.

The Saengerfest will commence on the 11th, and continue to the 16th of June. The following programme has been adopted:

PROGRAMME.

First day, Tuesday, June 11.—Reception of the singers, and conducting them to the headquarters.

Second day, Wednesday, June 12.—Reception till twelve o'clock; at two o'clock, Procession; at eight o'clock, Reception Concert, given by the ladies, musicians and singers of St. Louis—in fact, our Official Reception.

Third day, Thursday, June 13.—At eight o'clock A. M., General Rehearsal; at eight o'clock P. M., First Grand Concert.

Fourth day, Friday, June 14.—At eight o'cl'k A. M., Rehearsal; at eight o'clock P. M., Second Grand Concert.

Fifth day, Saturday, June 15.—At eight A.M., Business Meeting of the Saengerbund; at eight P. M. Concert, Torchlight Procession and Summer Night's Festival at Schneider's Garden.

Sixth day, Sunday, June 16.—Picnic.

RECOLLECTIONS OF JENNY LIND.

JENNY LIND made her first appearance in Copenhagen as "Alice," in "Robert le Diable." It was like a new revelation in the realms of art; the youthful, fresh voice forced itself into every heart; here reigned truth and nature; everything was full of meaning and intelligence. Jenny Lind was the first singer to whom the Danish students gave a serenade; torches blazed around the hospitable villa where the serenade was given; she expressed her thanks by again singing some Swedish songs, and I then saw her hasten into the darkest corner and weep for emotion.

"Yes, yes," said she, "I will exert myself; I will endeavor; I will be better qualified than I am when I again come to Copenhagen."

On the stage she was the great artist who rose above all those around her; at home, in her own chamber, a sensitive young girl, with all the humility and piety of a child.

"There will not in a whole century," said Mendelssohn, speaking to me of Jenny Lind, "be born another being so gifted as she;" and his words expressed my conviction.

A noble, pious disposition like hers can not be spoiled by homage. On one occasion only did I hear her express her joy in her talent and her self-consciousness. It was during her last residence in Copenhagen. Almost every evening she appeared either in the opera or at a concert; every hour was in requisition. She heard of a society the object of which was to assist unfortunate children, and to take them out of the hands of their parents, by whom they were misused, and compelled either to beg or steal, and to place them in other and better circumstances. Benevolent people subscribed, annually, a small sum each for their support; nevertheless, the means for this excellent purpose were small.

"But have I not still a disengaged evening?" said she; "let me give a night's performance for the benefit of these poor children; but we will have double prices!"

Such a performance was given, and returned large proceeds. When she was informed of this, and that by this means a number of poor children would be benefited for several years, her countenance beamed, and the tears filled her eyes.

"Is it not beautiful," said she, "that I can sing so?"

Through her I first became sensible of the holiness there is in art; through her I learned that one must forget one's self in the service of the Supreme. No books, no men, have had a better or more ennobling influence upon me as the poet than Jenny Lind.—*Hans Christian Andersen's "Story of My Life."*

A MEDLEY.

THE following, by Laman Blanchard, is an amusing weaving together of lines from favorite poets, familiar as nursery rhymes:

"Lives there a man with soul so dead,
Who never to himself hath said,
'Shoot folly as it flies?'
Oh! more that tears of blood can tell
Are in that word farewell! farewell!
'Tis folly to be wise.

And what is friendship but a name,
That rolls on Ætna's breast of flame?
Thus runs the world away;
Sweet is the ship that's under sail
To where yon taper cheers the vale
With hospitable ray!

Drink to me only with thine eyes
Through cloudless climes and starry skies!
My native land good night!
Adieu, adieu, my native shore;
'Tis Greece, but living Greece no more—
Whatever is is right!"

English Opera—The Earliest Performance.

THE earliest and most notable performance of English opera was in 1656, under the management of Sir William Davenant, the poet. The piece was entitled "An Entertainment at Rutland House, by Declamation and Music, after the manner of the Ancients," and was afterward published, in the same year, in a quarto volume. Davenant had just been liberated from the Tower, where he had been confined by Parliament for his complicity in the scheme — originally encouraged by Henriette Maria, the Queen mother of England—of carrying out a number of artificers to Virginia. At this time tragedies and comedies—thanks to the morality of a Puritanical government—were prohibited. Davenant formed the idea of starting an entertainment which should consist solely of music, thus escaping the penalties of the law. This musical drama—of which we have already given the title—he styled an opera, and the first performance took place at Rutland House, Charterham House Row, or what is now called Charterhouse-square, on the 15th day of May, 1656. The price of admission was five shillings. Although there were accommodations for 400 people, only about 150 were present. The scene was Athens; and a quaint description of the place and the performance is given in a MS. of the time: "The room was narrow; at the end thereof was a stage, and upon either side two places railed in, purpled and gilt. The curtains, also, which drew before them were cloth of gold and purple. After the prologue—which told that this was but the narrow passage to the Elysium, their opera—up came Diogenes and Aristophanes, the former against the opera, the latter for it. Then came up a citizen of Paris, speaking broken English, and a citizen of London, who reproached one another with the defects of each city, in their buildings, customs, diet, &c. And, in fine, the Londoner had the best of it—who concluded he had seen two crotcheteurs in Paris, both with heavy burdens on their backs, stand complimenting for the way, with 'C'est a vous, monsieur,' 'Monsieur, vous, vous, mocquiez de moy,' &c., which lasted until they both fell down under their burdens. The music was above, in a loover hole, railed and covered with sarsanets to conceal them. Before each speech was concert music. At the end were songs relating to the victor (the Protector). The last song ended with deriding Paris and the French, concluding thus:

"And tho' a ship her 'scutcheon bee,
Yet Paris hath no ships at sea."

"The first song was made by Hen. Lawes, ye other by Dr. Coleman, who were the composers. The singers were Captain Cooke, Ned Coleman and his wife, another woman, and other inconsiderate voices. It lasted an hour and a half, and is to continue for ten days, by which time other declamations will be ready." Such was the "first season" of veritable English opera. The novelty seems to have rapidly gained in public estimation, for the opera was afterward removed to the Cock-pit, in Drury Lane, and was much frequented for many years. —*Once a Week.*

A WORD TO PARENTS.

NO family can afford to do without music. It is a luxury and an economy, an alleviator of sorrow and a spring of enjoyment—a protection against vice and an incitement to virtue. When rightly used, its effects, physical, intellectual and moral, are good, very good, and only good. Make home attractive: Music affords a means of doing this. Cultivate kindly feeling—love: Music will help in this work. Keep out angry feeling: "Music hath charms to soothe the savage breast." Be economical: Pleasure, recreation, all must have, and no pleasure costs less, in proportion to its worth, than home music. Make your sons and daughters accomplished: What accomplishment is more valuable than music? Fit your daughters to support themselves in the future, if need be: There has been no time in many years when any young lady having sufficient knowledge to teach music could not pleasantly earn a respectable support in that way.

But some may say, "I have no ear for music, nor have any of my family." Probably not one of you have ever tried it faithfully. Perhaps your sons had no natural "ears" for reading, or your daughters no natural hands for writing; and certainly unless they had learned these things they would never have been accomplished in them. Music does, in fact, come *more naturally* to most people than many other accomplishments that are next to universal, yet it does not come to all without much time spent in careful cultivation.

The Impressario.

ST. LOUIS, MARCH, 1872.

SALUTATORY.

THERE is no enterprise, commercial or otherwise, but whose inception is, to some extent, fraught with danger and uncertainty; and how flattering soever the prospect may be, there is always a fear that it may prove a failure. Of no other enterprise is this more true than of the business of inaugurating and continuing the publication of a newspaper, magazine, or other medium of thought and intelligence. The expenses attendant upon the conduct of any literary scheme are very great from the outset, and it is often a very long time before the merits of the journal, or the labors of its publishers, are so appreciated as to render it pecuniarly profitable.

Conscious of all this, and of much more that has been taught us by experience, yet we hesitate not to lay before the public the inaugural number of a journal, which shall be devoted to the interests of the divine art of music. A city boasting the great wealth, commercial prosperity and immense population of St. Louis—a city with such a history in the past and so glorious a prospect in the future, should, to be commensurate with her present and her future, be possessed of at least one well managed and well supported musical journal.

Influenced by the belief that such a journal will prove more than acceptable, we present the first number of the IMPRESSARIO to the patronage and support of the public, hoping thereby to supply a deficiency long felt, and to lead our readers to a more perfect knowledge and appreciation of the art of music.

Everything, therefore, which will be conducive to the growth and popularity of music will find us its champions and supporters. The latest musical news will be found in the columns of the IMPRESSARIO, and every local concert, musical performance or exhibition will be duly reported and commented upon. In addition, we will give selections from other musical journals, with all of which we are in exchange, and will be thus enabled to lay before our readers a succinct account of what is transpiring in musical and art circles, both on this continent and in Europe. The IMPRESSARIO will be issued monthly, neatly printed and bound; and, in addition to its varied and large amount of reading matter, will, in every number, contain two pieces of music, one vocal and the other instrumental; the latter will be published as a supplement, engraved in the finest style, and will be fit to occupy a prominent place in a lady's folio or music book. The value alone of the music will be worth fully six times the amount charged for the number containing it.

With these assurances we launch our bark upon the tide of public appreciation, trusting it will reach the goal of prosperity and usefulness.

A NEW OPERA HOUSE IN ST. LOUIS.

ST. LOUIS wants an Opera House. This want is, perhaps, the most painfully evident one in this city, and never was it more so than during the recent brief operatic season. The St. Louis *Democrat* so ably puts the case that we copy its editorial on the subject. In its issue of January 20th its says:

"Last night closed the most brilliant opera season ever known in St. Louis. Now that the curtain has fallen, and the lights are turned off, and the music has died away, and we have left only the echo of the familiar airs as they are whistled by the gods of the gallery, who have reluctantly returned again to the streets and their mundane pursuits, we may, perhaps, be permitted a few suggestions. The unprecedentedly large audience that filled the theater every evening, and, on two of the nights, painfully crowded it, not only in the dress circle and parquette, but in the family circle and the pit, and wheresoever in the aisles and on the stairs, and even on the balustrades, there was the faintest chance of lodgment, furnish abundant proof that there is a large music-loving and amusement-seeking element in the city. There were, doubtless, those present who were attracted solely by curiosity to see and hear one of the greatest cantatrices of the age, and others who were stimulated chiefly by a desire to be a part of the fashionable throng. The close attention that was given to the entertainment, the discriminating applause that greeted the best passages, and the enthusiasm everywhere manifested, indicated, however, the existence of a refined and cultivated taste, and that it only needs a proper opportunity to give it abundant expression.

"Notwithstanding this, it was painfully manifest throughout the week that the facilities for the enjoyment of such entertainments are thoroughly inadequate. The difficulty that invariably attends an attempt to empty the contents of a quart into a pint measure were experienced. The house was not large enough to accommodate its audience, and barely large enough for an audience sufficiently numerous to sustain the expensive troupe. As a result, the seats were appraised at what seemed exorbitant values, and hundreds, besides those who were excluded by its lack of capacity, were kept away from the theater. Those who paid the heavy prices demanded were forced, save in exceptional instances, to occupy inconvenient and uncomfortable seats. The theater, which is sufficiently large for ordinary dramatic entertainments, and which possesses fully the average attractions, was, on this occasion, from the necessity of the case, utterly inefficient.

"A new and larger opera house, or, perhaps, an academy of music, is imperatively demanded. The seating capacity of the largest of our four theaters is by no means commensurate with the wants of the city. Large audience rooms, furthermore, mean cheaper and better entertainments, and more frequent visits of Italian and English opera, as well as of other costly and attractive amusements. The chief charm of the *entre acts* of an opera is also lost in a crowded room, where the audience, wedged in by the multitude, is obliged to keep a forced position in close ranked chairs, to the weary end of the play. An opera house which could be procured for an occasional evening would also greatly enhance the enjoyment of the usual social festivities of the winter. There is not to-day a hall in the city where a promenade concert or ball can be given without forcing the audience to become participators in the scene.

"The love for architectural beauty, which is a characteristic of growing civilization, also demands something better in the way of theaters. Every year adds to the list of beautiful private residences, of ornate churches, imposing public edifices, and of fast increasing warehouses. The audiences of last week, brilliant in dress and resplendent with the charm of beautiful faces, and exhibiting everywhere the unmistakable signs of refinement and culture, made the contrast presented in the building painfully apparent. The glamour of stage effect and enchanting music were more than ever necessary to hide the inappropriate surrounding.

"To accomplish what is so greatly desired is a comparatively easy task if undertaken in the right manner. It must be the work of our young men. Previous failures prove how little is to be hoped from the old and conservative element which preponderates in this community. The multitude of young and middle-aged men in the city who invite and support the better class of our entertainments should give them a permanent home. A company organized from this class, and encouraged by youth and enthusiasm, would quickly supply the want. That an academy of music, built upon the plan of those in a score of other cities, would be a profitable pecuniary investment, hardly admits of doubt. And certainly, as the convenience of our amusement-seekers, the credit of our city, and the promise it gives of supplementing other endeavors for the encouragement of æsthetical taste invite it, the experiment is worth a fair trial."

AN EVIL PRACTICE.

THOSE of our readers who occasionally visit the opera, the theatre, a concert, or other place of amusement, must frequently have been annoyed by a practice which is as disagreeable as it is rude and vulgar in the extreme. We refer to the habit which some people have of getting up and going out about two minutes before the close of the performance. This habit is as uncomplimentary to the performers as it is unjust and annoying to the audience. We can only explain the conduct of such persons by supposing them to be servants who have to start sooner than the audience in order to have their carriages ready at the door for their masters and mistresses within. In any case, however, not more than a few moments are gained, while an entire audience is disturbed. Managers and the public at large should, by every means in their power, reprobate and discountenance this ill-bred and ignorant habit.

ST. CECILIA VOCAL UNION.

A SMALL and select audience, lovers of good music, assembled at the residence of Mr. R. J. Lackland, on Lucas place, very recently, attracted by the promise of a soiree musicale by the St. Cecelia Vocal Union, assisted by friends and pupils of Professor Malmene. The pleasant parlors were comfortably filled at an early hour, and a rare, rich musical treat was provided by the artists.

All credit is due, not only to those participating in the exercises, but to the professors having charge of the training of the voices that made last night melodious. The simple, touching airs and the selections from the grand old operas were rendered with the spirit of their composition. Of the choruses we are justified in speaking in the highest terms. Of the graceful taste in the selections we let the programme itself speak.

PROGRAMME—PART I.

Chorus—Morning Song (F. Abt), St. Cecilia Vocal Union.
Piano Solo—Felicita Rondo (W. Malmene), Master Christie Eliot.
Ricit. and Air—Angels Ever Bright and Fair (Theodore—Handel), Miss Ella Malmene.
Chorus—Presage of Spring (F. Silcher), St. Cecilia Vocal Union.
Song—Bear My Thoughts (Faust—Gounod), Miss Mariella Rumsey.
Recit. and Air—Leonor Viens (La Favorite—Donizetti), Mr. W. Malmene.
Piano Solo—Andante con Variazioni, Scherzo (Op. 26 Beethoven), Mr. H. Lawitzky.
Chorus—The Joy of Youth (Preciosa—Weber), St. Cecilia Vocal Union.

PART II.

Chorus—Fatherland (F. Abt), St. Cecilia Vocal Union.
Song—Nobil Donna (Les Huguenots—Meyerbeer), Miss Mariella Rumsey.
Chorus—Wanderer's Song (National Air), St. Cecilia Vocal Union.
Aria—Oh, Love for Me (La Somnambula—Bellini), Miss Kate Drucker.
Piano Solo—Marcia Funebre (Op. 26 Beethoven), Mr. H. Lawitzky.
Song—Sunset (Malmene), Miss Schumacher, Violin Obligato, Mr. P. G. Anton.
Song—Sunrise (Malmene), Mrs. K. Brainard, Flute Obligato, Mr. Kieselhorst.
Chorus—Good Night (Fr. Schneider), St. Cecilia Vocal Union.

The audience were welcomed with Abt's beautiful "Morning Song," a chorus, exquisitely rendered by the Union. It is almost impossible to particularize, and we can only congratulate the whole chorus upon their attainment of the high standard of Mrs. McClay and Mrs. Butcher. Miss Ella Malmene made her debut in "Angels Ever Bright and Fair," a title which her sweet, fresh voice gives every promise was prophetic. "Presage of Spring," by the chorus, was followed by a solo. "Bear My Thoughts," sung by Miss Mariella Rumsey, in a clear, admirably trained mezzo soprano voice. In the course of the evening Miss Rumsey again charmed her audience with Meyerbeer's "Nobil Donna." Mr. W. Malmene, a professor in the art of concealing art, and to whose direction and tact the pleased assemblage were not a little indebted, rendered "Leonor Viens," from Donizetti's la Favorite, in perfect taste, and at the conclusion received warm compliments from "gently tapping kidded palms." Mr. H. Lawitzky brilliantly executed "Andante Con Variazioni Scherzs." And the Union pictured "The Joy of Youth." During the few moments of intermission the audience waited all impatience for the resumption of the exercises. They had been almost enchanted by the music, and every jealous moment that snatched the promised pleasures from them seemed laden withe leaden wings.

The second part of the entertainment opened with a ringing tribute to the "Fatherland," and a sad, touching chorus, the "Wanderer's Song," both by the Union. Miss Kate Drucker was listened to breathlessly while she sang "Oh, Love for Me," from "Somnambula." Miss Schumacher, accompanied by Dr. Chas. Heyer's violin, glowed in "Sunset," and Mrs. K. Brainard was radiant in "Sunrise."

We can not refer too highly to the brilliant flute obligato performed by Mr. Kieselhorst, whose eminence as a flue player is second to none in the West. It was one of the features of the evening, and was received in a manner very complimentary to the performer.

At last the Union rose to bid their friends "Good Night." As the beautiful air rose and fell a silver voiced clock rung out the hour of ten; striking in perfect time between the measures of the music, it loaned a splendid effect, and the last note of the chorus and stroke of the bell announced that the genuine pleasure of the evening existed no longer, except in the memories of those who enjoyed them.

SALARIES OF VOCALISTS.

THE statement that Miss Nilsson has been the best paid singer that ever visited this country, has been refuted by Carl Rosa, who says that he paid Wachtel the small sum of $30,000 for a brief season, which is more than Strakosch pays Nilsson. It is a well-known fact that singers, especially female singers, have always been paid very high salaries in this country. Considering the rarity of great singers, the time and money expended on their education, and considering the fact that they can not expect to hold their position on the stage many years, it seems not unreasonable that they should demand and obtain high salaries. As long as a manager is fool enough to pay what they demand, it is his own business to see that he does not burn his fingers in the operation. But when it comes to the point of charging the public accordingly high, then it becomes a matter of general interest. We are willing the singers should be paid high salaries, but if the consequence is the squeezing of high prices out of the public pocket, then it is about time that the press should raise its voice and protest. Let music be within the reach of the masses by all means, and let those princely managers who would charge princely prices for admission, learn that they must go to the native land of princes if they would succeed in such a swindling operation. The American people are very patient—they endure much for the sake of peace, they allow men to overcharge them, to defraud, in various ways, as long as there is a shadow of decency or lawfulness about the transaction; but they are equally quick to resent an imposition, when they see it once as an imposition.

THEODORE HAGEN.

WE present to our readers this month a short sketch of the career of this eminent critic and scholar. Mr. Hagen died at his residence, No. 304 West Fourteenth street, New York, on Wednesday, December 27th. The funeral took place at 1 P. M., on the 29th. It was largely attended, not only by the relations and warm personal friends of the deceased, but also by numbers of the musical profession. The services were conducted by a Baptist clergyman. The pall-bearers were Messrs. Sol. Eytinge, jr., William Winter, Theodore Thomas, B. Hilderscheim, D. Ayres, S. Laser, Charles Fendt and Jacob Gosche. Mr. Hagen's paper, *The Weekly Review*, will, we understand, be continued in its customary track. It is an influential and useful musical journal, and its prosperity—especially at this time—should be promoted by the musical community. Mr. Hagen leaves a widow and six children. We clip the following from the columns of the *Review:*

The bereavement that has come so suddenly, and is so astounding and so afflicting, that fit words in which to record it seem very hard to find. By those who knew him intimately, Theodore Hagen was greatly beloved. His manliness, his goodness, his generosity, his sweetness of temper, his wide range of sympathies, and the happy and winning compound of refinement and joviality that he diffused in the every day business of life made him an unique character, and one that was equally admirable and loveable. He has left many true friends; he has not left a single foe. His career as a journalist has extended over a period of more than thirty years. He was born at Hamburg, on the the 15th of April, 1824, and received a liberal and thorough education in the schools and colleges of his native land. At an early age he went to Paris, and there he became connected with the Press—contributing, also, to papers at Hamburg and Leipsic. From Paris he removed to London, and thence, in 1854, to this city. His relations with this journal—then called the *Musical Review and World*, and published by Messrs. Mason Bros.—immediately commenced, and they have continued unbroken till this sad hour. He purchased the paper in 1860, and, as its readers know, changed its title, and subsequently, in 1865, its form and general character, to what they are now. The history of his labors as a journalist and a musician is not yet to be written. The commemoration of his virtues and his talents—which, as a scholar, critic and composer, were alike solid and brilliant—can not yet be attempted. Grief for a great loss is still too recent. It is not the editor that is now to be deplored, but the dear friend whom we shall never again behold, but whose memory will be tenderly cherished as long as true manhood and sturdy worth—as sound as gold and modest as the violet—are precious in thoughtful and affectionate esteem.

Mrs. Moulton and troupe concertized at Richmond, Va., January 4th and 5th.

HAYDN ORCHESTRA.

THIS Society was organized in the fall of 1870, with the intention of making it an amateur orchestra, under the name of the St. Louis Musical Society (amateurs).

The officers for the season 1870–1871 were as follows: Emil Meysenburg, President; Van L. Runyan, Vice-President; J. D. De Haga, Secretary; Jno. Kieselhorst, Treasurer; J. D. De Haga, Director.

Rehearsals were held once a week at Conroy's Hall, corner of Twelfth and Pine streets.

Near the close of the first season the Secretary secured the services of Prof. S. R. Sauter, under whose direction a public rehearsal was given, with complimentary invitations to the friends of the Society.

The programme consisted of—

Sixth Symphony (entire), Haydn.
Overture (Don Juan), Mozart.
Selections from Second Symphony, Haydn.
Dances, Strauss.

The entertainment concluded with the presentation of a gold headed cane to Prof. Sauter, by the members of the Society. This closed the first season, the Society resuming practice in September, 1871, with about twenty-five active members. The name of the Society was changed to its present one, *Haydn Orchestra.* The first concert was given at the "Temple" on Tuesday evening, November 30th, of the same year, with an orchestra of thirty-seven instruments. Nine first violins, six second violins, three violas, three cellos, two double basses, three claroinettes, three flutes, one oboe, one bassoon, two French horns, two cornets, one trombone, tympani, with the following

PROGRAMME:

Prof. S. R. Sauter, Director.

PART I.

Symphony (D. Major), Haydn.
(*a*) Allegro, (*b*) Andante, (*c*) Minuette, (*d*) Alb. Spiritoso.
Flute solo (Favorite de Vienne), Terschase.
Overture (Cori Fan Tutti), Mozart.

PART II.

Overture (Italians in Algiers), Rossini.
Piano solo (Moonlight Sonata), Beethoven.
Don Pasquale (Oboe solo, with orchestra), Donizetti.
Polka Schnell (Leichtes Blut), Strauss.

The wish for success extended several months ago from all parts to the so-styled *Haydn Orchestra*, consisting of the best of the younger elements of dilettanti of the musical St. Louis, may now, in the face of the grand success which the association achieved on the evening of last Thursday, be exchanged into hearty congratulations. That success was thoroughly well earned, and is a proof of the existence of an abundance of good talent and sacrificing zeal, which promises, above all things, the most happy results for the future.

The large and fashionable audience which filled the parquette and galleries of the Temple forgot very soon that they were listening to the performance of dilettanti only, for the very first strokes of the orchestra, which numbers thirty-six members, foreshadowed that perfect delight with which an appreciative audience, without regard to practical musicians, were to follow their play, and although the discoursing of the first part of Haydn's Symphony, in D Major may have encountered some objections from more severe judges, the clear and finely executed "Andante," of the same Symphony, must have dispersed it so thoroughly that the general applause, which was extended to it, and to all the other parts, was not a mere proof of approbation, but a manifestation of a well deserved acknowledgment for the excellent performance.

But not only the Symphony, with its serene and gracious rhythms, reached the gratified ears of the audience in a way worthy of the name of the patron of the association, but also the more difficult "Overture" to Mozart's Corsi Fan Tutti, and that to Rossini's, Italians in Algiers (one of the lovliest works of the composer of the Barber of Seville), were played smoothly and with fine expression, so as not only to bring out in its true light the approved leadership of Mr. S. R. Sauter, but also to exhibit the excellent material at his disposition.

The solists of the evening were Mr. Herrman Lawitzky, who played the "Moonlight Sonata" of Beethoven, with that ideal perception and technical finish which we have already had occasion to admire at the first matinee of the Beethoven Conservatory, and Mr. J. A. Kieselhorst, a member of the association, whose brilliantly executed Flute Solo called forth a tempestuous applause, which was followed by conferring upon the young artist (for here the boundary of dilettantism is undeniably overreached) the honor of being called before the audience to receive their enthusiastic applause.

The interest evoked amongst the public for the association will certainly show itself in the same obliging way toward their efforts, which the genuine and earnest aims of these lovers of the art make their object are justly entitled to, and which will not be measured out on a smaller scale than those extended to the so-called professional artists, whose pretensions are sometimes greater than their merits, and certainly by far less deserving.

The Society intend giving a public rehearsal in a few weeks, and probably the second grand concert will take place at the close of this season.

The officers at the present time are—Prof. S. R. Sauter, Director; Jno. Kieselhorst, President; Almon R. Thomson, Vice-President; Gus. Olshausen, Secretary; Jno. G. Garnett, Treasurer.

ST. LOUIS ART SOCIETY.

PRESENTATION OF "MACBETH."

A meeting of the Board of Managers of the St. Louis Art Society was held at the Polytechnic Building on the 14th inst., and committees were appointed for the following purposes:

To select and purchase works of art; to select a room for the exhibition of the collection made, and for art meetings; to make an address to the public; and a committee on the relation between art society and art schools.

The following communication was received and ordered to be spread upon the minutes:

To the St. Louis Art Association:

GENTLEMEN: Nothing can be better calculated to inculcate a love for the true and the beautiful than a collection of genuine works of art, owned by a community, and accessible to all its members. America has many so-called art galleries, but up to this moment not one which does justice to the name, even after gentlemen of wealth have contributed largely toward endowing their respective communities, in the East, for the establishment of these beneficent institutions. It was found that when several costly edifices had been completed, that the art galleries were open only for those members of the community whose means allowed them to secure an annual membership, while the public at large was taxed with an admission fee of 25 cents ad minimum; in other words, bought access to these public galleries.

The prevailing impression is, that art is a luxury, restricted to the enjoyment of the wealthy. To this misapprehension alone must we attribute the total absence of American monumental art. The true artist can be loftily inspired only in the representation of scenes which appeal to the better feelings of his fellowmen, and never can a work become popular or outlive its author in the hearts of a nation, unless it is dictated by a higher impulse than the gain of mammon. It is sinful in a republic that art interests are not made unconditional public property, since every man of high refinement admits that true art is one of the greatest levers of intellectual culture and social refinement.

As an earnest of my appreciation of the beneficial influences which a public art gallery must diffuse, I herewith present my picture "Macbeth" to the St. Louis Art Society, on condition that it shall form the nucleus of a free public gallery for the promotion of art in this community; and that it shall remain public property in perpetuity. With the earnest hope that my gift will soon be eclipsed by other contributions, I remain, Respectfully yours,

CONRAD DIEHL.

ST. LOUIS, Feb. 12, 1872.

On motion of Mr. H. H. Morgan, the thanks of the Board were returned to Prof. Diehl for his gift.

AUTOTYPES OF THE VATICAN.

It was, on motion of Mr. W. T. Harris, resolved that the committee on selection and purchases correspond with the publishers of the autotypes of the Vatican, with a view to purchasing a collection of said autotypes.

It was also resolved that Prof. Diehl be the Curator of the collection of the Society.

A plan was submitted for a school of design, to be established here, and which is to comprise two department, as follows:

I An Academic Department, for the cultivation of professional artists.

II. An Amateur Department, for the cultivation of art as an accomplishment.

The Academic Department is to be composed of three classes, viz.: *Antique Class, Day Life Class*, and *Composition Class;* and the Amateur Department of two classes, viz.: *Antique Class* and *Still-Life Class.*

BOARD OF MANAGERS.

The Board of Managers of the Society are composed of the following gentlemen:

Messrs. James E. Yeatman, A. G. Powers, Louis Soldan, Conrad Diehl, Charles V. Reily, James Richardson, R. J. Rombauer, William T. Harris and H. H. Morgan. Mr. Yeatman is the President.

BEETHOVEN CONSERVATORY OF MUSIC.

THE first private soiree of the Beethoven Conservatory of Music was given on February 15th, at Pezolt's Hall, and was attended by a select and fashionable audience. The programme, which we give below, was well rendered, and each piece was received with well-deserved applause. The managers have just reason to be proud of the occasion, and we hope soon to witness a repetition of the entertainment. The following was the programme:

PROGRAMME.

1. Galop Brilliante—Piano Duet, Sponholtz.
2. Aria—From "Figaro," Mozart.
3. Miserere—From "Il Trovatore," Ar. by Osborne.
4. Nocturne—Piano Solo, Boulanger.
5. Song—"Lullaby," Felix Schelling.
6. Danse Espagnole—Piano Duet, Ascher.

INTERMISSION FOR CONVERSATION.

7. Piano Duet—"First Violets," Waltzes, Master F. M. E. Schelling.
8. Concerto—Violins and Piano, Dancla.
9. Piano Solo—"La Belle Amazone," Loeschhorn.
10. Vocal Trio—"Down Among the Lilies," Glover.
11. Grand Coronation March—Piano Duet, Meyerbeer.

MUSICAL MELANGE.

EIGHT performances of Richard Wagner's "Lohengrin," at Bologna, brought 4,000 francs, a large sum for an Italian theater.

"Guillaume Tell" has been revived at the Grand opera, Paris.

Ole Bull, the celebrated violinist, will give a concert in Peoria on the evening of March 5th.

Wachtel, in the "Huguenots," drew the largest audience ever seen in Philadelphia, at the Academy of Music, over 4,000 persons being present, and the receipts being over $6,000.

Miss Emma Abbott, the young *protege* of Miss Kellogg, of whom so much has been said, is to make her *debut* at the New York Academy of Music in January. This young lady is said to have a voice of remarkable volume and extent.

Paris papers announce the death at Lyons of the music publisher, Benaschi. M. Benaschi's fortune was made when Felicien David sold him the MS. of the "Hirondelles," in 1844, for fifteen francs.

The coming opera season at Moscow promises to be of musical brilliancy. Madame Adelina Patti will appear on several evenings in some of her favorite characters.

Perry H. Oliver, at one time the owner and exhibitor of the musical prodigy, Blind Tom, died the other day at Americus, Ga., where he had resided for eighteen years.

Madame Arabella Goddard, the great London pianist, is harvesting laurels in Germany. The crop is said to be plentiful and highly satisfactory for a German soil. She will probably come to this country next year.

The cantata of "Columbus' Dream," for which M. Guillaume de Mol gained the first prize of the Paris Conservatoire, has been performed at the Ducal Palace. The work is described as possessing great merit; although somewhat inclined toward Wagnerism, it is clear, melodious, vigorous, and very original. The cantata was received with immense applause, and, according to the critics, is a striking composition.

It is rumored that Gilmore will be appointed musical inspector of the Universe after the next Boston festival.

Richard Hoffman, the pianist, is reputed to be worth $100,000.

The most popular composer in Italy is Verdi.

Richard Wagner is preparing a new edition of his numerous works.

Tamberlik, the celebrated tenor, with a complete opera troupe, has arrived at Havana.

Madame Camilla Urso, the violinist, is engaged for M. Pasdeloup's Paris "Popular Concerts."

New Masses by Schubert have been published in Berlin. One is in G, the other in B flat.

Gounod's new opera is said to be very fine. One of the airs, "A Hymn to Vesta," is spoken of very highly.

Liszt is writing a funeral mass to the memory of Carl Tausig, having postponed the production of his oratorio, "Christ," for the purpose. He thinks that the Mass will be his greatest work.

Flotow, the composer of "Martha," has a new opera in press. The title is "Elizabeth." Wm. Shakspeare is one of the heroes of the *libretto*.

Theodore Thomas, it is said, cleared $50,000 last season, from his Central Park concerts. The paragraph going the rounds of the press, stating that he was at one time a performer on the viola in an obscure New York orchestra, we are informed by Mr. Thomas, is untrue.

Miss Laura Harris, the young American vocalist, whose success on the lyric stage was so successfully noticed before the war, is still singing on the continent, and has just appeared as *Lucia* and *Rosina* at Bordeaux.

Minnie Hauck, the American prima donna, has been offered by the Empress Elizabeth of Austria, with whom she is a great favorite, the position of cantatrice to her Majesty for life.

The *Journal de St. Petersburg* says that Madame Patti's recent benefit in Moscow was the grandest triumph ever achieved by any artist on the Russian stage. The enthusiasm of the audience rose to frenzy, and the fair beneficiare was almost overwhelmed in "the mountains" of bouquets and wreaths which were showered upon her when she appeared before the curtain.

M. Edwin Tross, of Paris, has just published the first part of a very interesting collection of "Huguenot Songs of the Sixteenth Century," edited by M. Henri Bordier. These songs are are chosen from publications between 1525 and 1597, and prove the existence of a really fine and vigorous school of Protestant religious poetry in France. The first part, now published, contains (1) Religious, (2) Polemical and Satirical Songs. The second part will comprise the songs on war and martyrdom. Some of the satirical songs against superstitution and the monks are clever, and many of the religious ones very touching in their simple faith and piety.

When a tune is written for a particular hymn, and gives a musical setting to all the stanzas, the adaptation should be perfect, and will be so if the composer possesses at once the insight to discern the spirit of the hymn, and the musical genius to reproduce that spirit in his tone formations. If, however, several stanzas are to be sung to the same strain of music, a minute exhibition of the emotional peculiarities of the separate stanzas becomes impossible.

It is not generally known that the Duke de Reichstadt was in love with Fanny Ellsler, the celebrated *danseuse*, and that Louis Napoleon, six or seven years after the Duke's death, intended to marry her in London. Fanny Ellsler promptly rejected his proposals. She had been secretly married a year or two previously. Her younger sister, also an eminent *danseuse*, is the morganatic wife of Prince Albert of Prussia.

That America is well stocked with great singers appears from the following partial list: Parepa-Rosa, Kellogg, Nilsson, Doria, Wynne, Duval, Bishop, Vanzini, Moulton, etc., sopranos; Carey, Phillips, Sterling, Patey, Seguin, Gazzaniga, etc., contraltos; Messrs. Wachtel, Capoul, Habelman, Cummings, Brignoli, Castle, Karl, Lyall, etc., tenors; Messrs. Santley, Ronconi, Laurence, Muller, Campbell, Barre, Thomas, Hall, etc., baritones; and Messrs. Jamet, Cook, Patey, Franosch, etc., bassos. And Mr. Grau has engaged Rubenstein and Weiniowsky for the coming season.

Mr. Eugene Thayer published the second part of his Organ school this year. It relates to Pedal Playing, and contains some useful and new diagrams of the positions of the feet when put to this use. This book might very well precede Dudley Buck's studies in Pedal Phrasing, and the two works together would make a school of Pedal Playing such as we have long desired. They prepare a pupil for *trio* practice and *fugue* playing.

Miss Rose Hersee has been engaged for six weeks for English opera at the Theatre Royal, Cork, Ireland, commencing on Boxing-night. Mr. Clive Hersee will be the principal baritone, Mr. Parkison, tenor, and Mr. G. Cooke the musical director.

Caroline Richings-Bernard finished her three months' engagement with John T. Ford, on December 31st, and commences a star engagement with her musical dramas at Albany, N. Y., January 15th, and goes thence to Buffalo for the 22d, and Rochester on the 29th.

Bulwer Lytton does not grow handsomer with advancing age. A writer who met him lately compares him to "an antediluvian hawk with sharp beak, bony brow, and cold twinkling eyes."

Mlle. Aimee and her opera troupe start out for a traveling tour on or about February 5th.

HANDEL A PLAGIARIST.

THE London *Orchestra* boldly asserts that Handel was a plagiarist. Hear it:

"Every grand performance of Handel's works revives the consideration of which is Handel, and what not. It is said that old Dragonetti, the famous double-bass player, born, with Mozart, close upon the death of Handel, was accustomed to say to Robert Lindley, when the two were playing Handel's Music together, 'Oh! the robber,' 'Ah! what a robber.' 'Il Drago' knew the music of Handel's day, and the generation before Handel, as well as Handel did, and fingers are quicker than ears in tracing resemblances in composition. That Handel made it a practice to write upon the thoughts of others, no one can for a moment dispute. The facts are too overwhelming. And that he used up entire compositions can not be questioned. He may be said in some cases to have taken the pebble and produced the diamond—to have seized the jewel in its old case and reset it with a wreath of art and exuberance of fancy. Such was the fact in regard to the *Te Deum Laudamus* of Uria, and the cantata by Stradella. The first portion of the '*Israel in Egypt*' contains the ideas of the Stradella cantata, and the Stradella chorus, 'He spake the word.' The second portion contains the *Magnificat*—a composition which is alleged by some to be an early work by Handel, and written in Rome, 1707. Others declare it is not Handel's composition—not in his style—utterly opposed to all the other admitted music he wrote then, and that it is from the pen of an unknown musician named Erba."

A Relic of the Past—Music in Florence.

A CORRESPONDENT of an Eastern paper, writing from Florence, Italy, of date December 12th, says:

"Florence, notwithstanding gay Paris is once more accessible, is beginning to show a goodly number of winter visitors. The most notable at present is the once great cantatrice, Jenny Lind, who, with her family, has elected this fair city to pass the winter months. Of course all the Americans are on the *qui vive* to see and hear this famous songstress, and an opportunity was given last evening by the fair wife of the American Consul, Mr. I. L. Graham, at her elegant apartments, where a most delightful entertainment was given in honor of Madame Goldschmidt. Nearly one hundred persons were present, mostly Americans, some Italians and French. Jenny Lind, robed in high-necked gray silk, trimmed with purple and India muslin cape, and fall of lace over the back hair, which is still worn in the same style as when she charmed her audience thirty years ago, looked somewhat ancient amid the elegant full-dress toilets of all the other ladies present; but her kind face and pleasing manner captivated no less than formerly. Time has not been more lenient to her than to the rest of mortals. She looks fully her age, and that magnificent voice has lost much—very much of its pristine glory and power; but that she can still sing she gave evidence of last evening in her exquisite rendering of a morceau from Haydn's Oratorio, 'Pensieroso,' to the piano accompaniment of her husband. Her execution was faultless, and much clearness and sweetness remain to testify to what her voice has been. Her manner to the other ladies who sang was charming. She highly complimented the Italian method of singing, represented by Mrs. D. C. Hall, of Boston, whose fine mezzo-soprano voice in Luzzia's 'Ave Maria' gave evidence of culture in that school and much natural taste. The fair hostess gave with much taste some Italian arias. Everything passed so delightfully that many will remember the evening passed in the company of Jenny Lind with much pleasure and satisfaction. I have been told that Madame Goldschmidt says her young daughter, aged fourteen years, promises to surpass her mother in the quantity and quality of her voice.

"Florence is now having the coldest weather known for years. Last Thursday, on waking, we found the ground covered by from six to seven inches, much to the chagrin and discomfiture of the natives, and ever since the weather has been very cold, quite like our own cold, clear December days; for, although the snow has entirely disappeared from the streets, the gardens and shady places still hold it. Strangers who have come here to escape the cold of winter growl considerably. Even Naples at this time had a heavy fall of snow, and at the opening of the Italian Parliament at Rome the members were granted special permission to sit with their hats and overcoats on, the means of heating here being totally inadequate for such unusually severe weather.

Prize Music.

The American Conservatory of Music of New York lately offered prizes for the best anthem. The first prize of $50 has been awarded to J. H. Cornell, of New York; second to Prof. Waldemar Malmene of this city, teacher of vocal music. The New York *Weekly Review* announced the awards.

DEMI-SEMI-QUAVERS.

A Pennsylvania paper, in speaking of a songstress, says: She beats cats on high notes. There was no music or chest tone in her voice; but it was about six octaves above the screech of a lost Indian.

An Illinois charivari party actually tore down the house of a newly married couple.

Jenny Lind-Goldschmidt and family are traveling on the continent.

Josh Billings says that opera music don't have any more effect upon him than castor oil has upon a graven image.

What's in a name? There's a Norwegian in Chicago named Ole Nilsson, who neither fiddles nor sings.

The "Parepa Sausage Cutter" is the name of a new "dog-chewing" patent, which the inventor has named after a renowned cantatrice.

Two of the old Red Stockings have joined a choir. One of them officiates as short stop on the organ, and the other sings third base. All their interest is concentrated on the Tuneful Nine

The pathetic ballad of the "Little Brown Jug" is one of Nilsson's weaknesses.

The newest curiosity in the way of books is a volume of the famous old "Mother Goose Melodies," adapted and set to music.

The violin is becoming fashionable for ladies.

"My Darling's Shoes" is the last *sole* stirring ditty. "The Old Man's Boots," and "Big Brother's Gaiters," will doubtless be next worked into rhyme and music.

One of Nilsson's most admired notes—the thousand dollar one she sent to Chicago.

Strakosch Italian opera troupe, Pittsburgh, January 5th and 6th; Cincinnati, 8th; St. Louis, 15th; Louisville, 22d; Cincinnati, 29th; Columbus, February 5th and 6th; thence to Cleveland, Pittsburgh, Toledo, Buffalo, Albany and Boston, to reopen 19th; New York, March 4th until April 20th, when Nilsson will return to Europe.

During the fall of 1872, Henry Jarret, now confidential agent of Miss Nilsson, will bring to this country Pauline Lucca, whose married name is Baroness Von Raden, and Arabella Goddard, the pianist, who is the wife of Mr. Davidson, editor of a London musical journal.

Which is sub Rosa, Carl or Parepa?

Do tenors who can not go to C ever get seasick?

Wachtel cleared over $30,000 during his ten weeks' engagement at the Stadt, New York.

Adeline Patti will not visit this country next year, as intended, but will come in 1873.

Fashionable young lady: "Oh, papa, you must let me go to the concert. I am so fond of music!" Juvenile brother, triumphantly: "Then, why don't you let me play my drum?"

Parepa-Rosa has lassoed an Irish girl named Dillon, with a voice of forty Nilsson power.

Someboby writes to us to ask "who was Richard III. before he was himself again?" Who knows, unless he was somebody beside himself?

In writing a hymn, don't be too particular about the matter you use—it's hymn material.

Boarding-house bread—'Tis but a little faded flour.

"Cut off my curls with your scissors, mamma," is the foundation of the latest musical morsel It is expected to be succeeded by "Rip my chignon with your jack-knife, papa."

The New York *Times* has news of a girl in London, who, with only one body, has two heads, and can sing contralto with one and soprano with the other. It will bother musical men to decide whether this performance of two parts by one party is to be called duet or solo.

"Music is as tender as the flesh of an infant," is the expression of an English barbarian, who criticises music for a London daily.

The Vienna Orchestra girls have had an unpleasant squabble. The result proves two Vienna troupes. We don't take much stock in English Blondes or Vienna orchestras, there being too many *squaws* among them.

The scale for a rooster: The *crow*-matic.

Some musicians put on more airs than they can play.

A correspondent from Chicago says that "a little girl of more than ordinary sweet voice," last evening sang "The Poor Drunkard's Child," and fairly affected her audience. Many were moved to tears, when the second verse was sung *twice*.

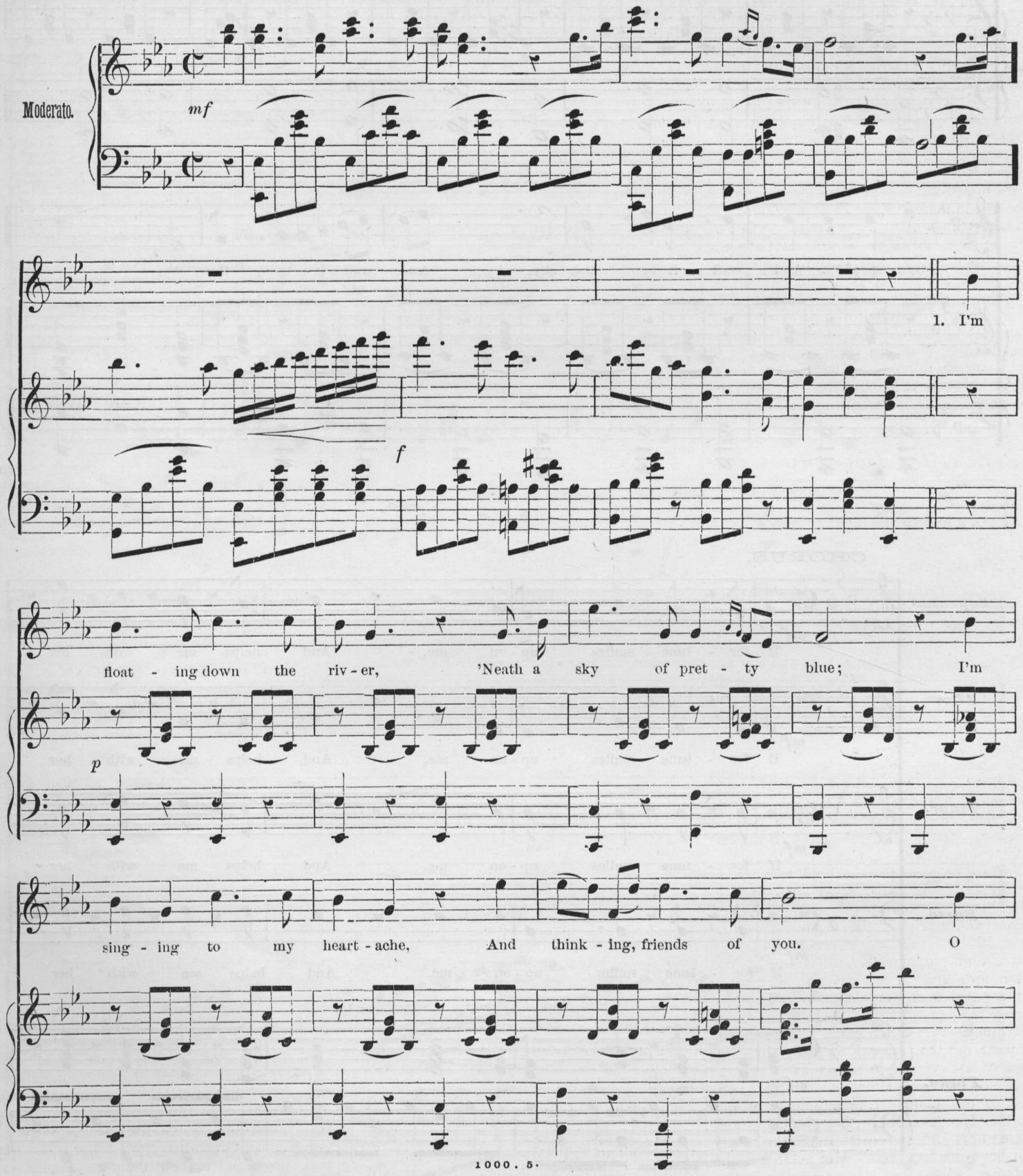
Mr. P. S. Gilmore returned home to Boston on the 7th inst., in full health and vigor. He brought with him a large number of official letters assuring him of hearty co-operation on the part of many celebrated personages abroad, in the forthcoming International Jubilee. Among them, one from Dan Godfrey, leader of the famous English Grenadiers; one from Julius Benedict, promising to contribute an original composition for the grand occasion; and one, by no means unimportant, offering the free use of the Inman line of steamers for the transportation of participants to and from this country.

3

I'LL LEAVE MY FRIENDS NO MORE.

Song and Chorus.

Words by V. J. ENGLE. *Music by H. BOLLMAN.*



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4

could you see my an - - guish, Or the moist - ure in my eyes, I know you'd breathe a

"God speed," And waft it to the sky, And waft it to the sky.

CHORUS.

Soprano. *mf* If for - tune smiles up - on me, And helps me with her

Alto. *mf* If for - tune smiles up - on me, And helps me with her

Tenor. *mf* If for - tune smiles up - on me, And helps me with her

Basso. *mf* If for - tune smiles up - on me, And helps me with her

Piano. *mf*

5

f

store; I'll come to where my heart is, And leave my friends no

f

store; I'll come to where my heart is. And leave my friends no

f

store; I'll come to where my heart is, And leave my friends no

f

store; I'll come to where my heart is, And leave my friends no

f

more.

more.

more.

more.

mf

6

2. Long years will come and van - ish, Ere we meet be - side the hearth, Where

p

ma - ny hap - py mo - ments Were spent in glee and mirth. I'm

float - ing, yes, I'm float - - ing, But my heart is not with me; It ling - ers with the

dear ones, Where I so long to be Where I so long to be.

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CHORUS.

Birdie, birdie, darling birdie,
Do not tarry on the way;
When you hear the ocean murmur,
Birdie, birdie fly away.

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Happy was our little Mary—
Happy with the smiles of love;
But she heard the angels calling,
And her spirit rests above, &c.

CHORUS.

Mary, Mary, angel Mary,
Closed her eyes in slumber sweet—
Angel brother, angel sister,
Called where little children meet.

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The bleak wintry snow fell in showers,
The night-wind was bitter and cold;
Each home was aglow with its fire-light,
And mirth-loving stories were told, &c.

CHORUS.

There trembled a voice at the window:
"I have not a home where to go;"
And still the dark night went on, freezing
Two bare little feet in the snow.

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Evening Star Varsovienne,
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* This sign indicates that this piece has a picture title.

‡ Represents a song especially suited for school use. No love words are introduced.

Adeline the Forest Flower. F, 2, C to E. With chorus - - - T. Bealer. 40

Adieu. Last Greeting. E flat, 4, D to F. Belongs to the highest class of parlor music - - - - - - Schubert. 35

Adieu to the Woodlands. Duet. C, 3, C to G. Ger. and Eng. - F. Abt. 35

Ah! Could I Teach the Nightingale. Duet. E flat, 4, C to F. Ger. and Eng. Keller. 35

Ah! Gentle Eye. D, 3, C to F. Ger. and Eng. - - - - - - Heiser. 30

Alpine Horn. E flat, 4, D to G. Ger. and Eng. - - - - - - Proch. 35

A Widow for Me--Comic. B flat, 2, E to E. J. Batiste. 35

Beautiful Iona. G, 3, D to E. With chorus. Lange. 40

Bright as the Stars that Beam Above C, 3, E to F. - - - - Meininger. 35

Bright Star of Eve, Arise! B flat, 3, C to F - - - - - - - Wrighton. 30

Brightest Eyes. F, 4, E to G. Ger. and Eng. - - - - - - Stigelli. 35

Bonnie Jeannie Gray. C, 3, C to E. Scotch. A. F. Little. 35

Birdie Darling. A flat, 3, E to F. With chorus. H. Bollman. 40

This is the most popular song of the day.

Beautiful Bells. G, 2, D to E. F. Mayer. 35

Brook. D, 4, D to F. - - Dolores. 30

Call Me Thine Own. C, 4, B to G. From L'Eclair. French and English. Halevy. 35

Come, Lovely May. F, 3, F to F. German and English. - - - Mozart. 30

Close Veiled. A flat, 3, E to F. Sacred song with chorus. - - - S. C. S. 35

‡Child in the Snow. E flat, 3, E to E. With chorus. - - H. Bollman. 40

Crushed is My Heart with Sorrow. E, 3, D to F. - - - Meininger. 40

Dark-Eyed Flora. C, 3, D to E. With chorus. - - - Ch. Connor. 40

***Dawn of Love.** B flat, 3, D to F. With chorus. - - - - - Meininger. 40

Delora. G, 2, D to F. - F. Adonnis. 35

Drift My Bark. Duet. C, 4, B to G. German and English. - - Kucken. 50

Ecstacy. F, 6, F to C. Beautiful Waltz---Song. Italian and English. - Arditi. 75

Ever There. A flat, 3, E to F. German and English. - - - F. Abt. 35

‡Farewell. E flat, 3, D to G. Duet, with chorus. A good piece for exhibition. H. Bollman. 50

***Fly Away, Sweet Bird.** E flat, 3, E to E. Sung by Maggie Mitchell, in the play of "Little Barefoot." - - Meininger. 50

Fondly, Mother, I am Dreaming. B flat, 2, D to D. - - - F. Adonnis. 35

Fidgety Wife. Comic. G, 2, D to D. Alf. Rochou. 40

Good Bye. F, 3, E to G. - Meininger. 40

Grave of Willey. E flat, 3, E to E. With chorus. - - - - - E. Freeman. 35

Greeting. Duet. E flat, 3, B to F. German and English. - Mendelssohn. 35

Good Morning Sweet to Thee. C, 3, E to F. - - - - - - Hatton. 30

‡God Bless the Friends we Love. A, 3, D to E. - - - - - Blamphin. 30

Halo Round the Moon. B flat, 3, D to F. Meininger. 40

He Doesn't Love Me. G, 3, D to E. L. Gray. 30

Herdsman's Mountain Home. B flat 3, E to F. German and English. F. Abt. 35

Holy Mother, Guide His Footsteps. E, 5, D to G. A splendid duet. Wallace. 40

Hunter's Daughter. F, 2, F to F. Meininger. 40

Hunters. Duet. D, 3, B to F. German and English. - - - Kucken. 35

How Fair Art Thou. G, 3, E to G. German and English. - - Weidt. 35

I'll Leave my Friends no More. E flat, 2, E to E. With chorus. H. Bollman.

Image of the Rose. E, 3, B to E. German and English. - - Riechardt. 35

In the Eye there Lies the Heart. G, 3, C to E. German and English. F. Abt. 30

It is Better to Laugh than be Sighing. C, 4, C to G. Italian and English. From Lucrezia Borgia. - - Donizetti. 40

I've no Mother, Now I'm Weeping. C, 2, C to F. With chorus. - T. Smith. 30

I Would Not Have Thee Weep. E flat, 3, E to F. - - - Meininger. 40

I Would That My Love. Duet. E, 3, D to F. Ger. and Eng. - Mendelssohn. 40

Kathleen's Answer. E flat, 3, C to F. Claribel. 30

Kiss Me Before You Go. G, 2, D to D. A. F. Little. 35

Language of Love. Flower song. C, 4, D to G. Ger., Ital., Fr. and Eng. From Faust. - - - - - Gounod. 40

Lily and the Rose. Duet. C, 3, C to F. Glover. 50

Life has no Power. Trio. D flat, 4. Sop., Ten. and Bass. From Belisario. Donizetti. 40

‡Little Angel Mary. B flat, 2, E to F. With chorus. - - - H. Bollman. 40

Little Maggie May. G, 2, D to D. With chorus. - - - - - Blamphin. 35

Listen, Charming Lady Love. G, 3, D to G. German and English. - Schnell. 35

Maggie's Secret. F, 2, C to G. Claribel. 30

Marion Day. F, 2, C to D. - Atkinson. 35

Mary, Queen of the Sacred Heart. B flat, 4, C to F. Duet and chorus---Sacred. Ravold. 35

Manola, La E flat, 3, E to G. French and English. - - - - - Henrion. 40

Mary, My Butterfly. C, 2, D to E. With chorus. - - - - - Ch. Brunner. 40

My Dear Missouri Belle. F, 2, C to E. With chorus. - - - Th. Bealer. 40

My Own Dear Home. F, 3, C to G. Meininger. 35

My Heart is Thine. B flat, 2, D to E. A. F. Little. 35

Nooks of the Heart. F, 2, D to E. Mrs. T. J. Cook. 35

Native Home. F, 3, A to D. German and English. - - - - - F. Abt. 30

Oh, Erin, Thou Land of the Generous and Brave. G, 3, G to G. Oldmother. 35

Oh! Quickly String the Harp. A flat, 2, E to E. - - - A. F. Little. 35

Oh! Why do you Say that our Friendship must Sever. D, 3, F to F. J. W. Shryock. 40

Oh, would I were a Bird! E flat, 2, E to E. Blamphin. 30

Only at Home. A, 2, E to F. - Gabriel. 30

Our Beautiful Mountain Home. Duet. A, 3, C to F. - - - - Glover. 50

One Sweet Kiss, and then Good Night. B flat, 3, F to F. Ger. and Eng. Meininger. 35

Pride of the Garden. G, 2, D to E. With chorus. - - - - - F. Adonnis. 35

Placing a Daughter at School G, 2, D to G. - - - - - Meininger. 40

Paulina. G, 2, D to G. With chorus. H. Bollman. 40

Remember Me. C, 3, G to G. Meininger. 40

Red Sarafan G, 2, B to E, - Russian. 30

Rosy Morning. Il Balen. F, 4, A to F Italian and English. From Trovatore. Verdi. 35

Serenade. D min., 5, D to G. German. Italian, French and English. Schubert. 35

Serenade to Ida. F, 3, C to F. German and English. - - - Weingand. 35

Sister, Don't get Married. D, 2, D to F. With chorus. - - - V. Kholer. 40

Since I have known her Love was Mine E, 3, E to G. - - - Malmene. 35

Sleep Well, thou Sweet Angel. D, 3, D to G. German and English. - F. Abt. 35

See the Pale Moon. Duet. D flat, 3, C to G. Italian and English. Campana. 40

Springtime. G, 3, D to G. German and English. - - - - - F. Abt. 30

Sweet Summer Days Have Come Once More. C, 2, B to E. - Meininger. 40

Sweet Mother, Weep no More. C, 3, E to G - - - - - A. C. Eimer. 35

Through Meadows Green. C, 3, D to G. German, French and English; - Haas. 35

'Tis the Quiet Evening Hour. G, 3, D to F. Wilkinson. 40

Tyrolese and his Child D, 2, C to D. German and English. - Styrian Air. 35

Twins. Comic. F, 2, F to G. - Eimer. 35

Take Back the Heart. F, 2, C to F. Claribel. 30

There's no more Night than Day. G, 2, D to E - - - - Mrs. T. J. Cook. 40

Thou Dost not Think of Me. A flat, 2, E to F. - - - - - Th. Bealer. 40

Wake Those Notes no More. A flat, 2, E to F. - - - Meininger. 40

Wanderer's Dream. F 3, B to E. German and English. - - F. Abt. 30

We may Meet Again, my Dear. A flat, 2, E to F. With chorus. - Th. Bealer. 40

We Parted, with Hopes to Meet Again. F, 3, C to F. With chorus. G. Anderson. 35

‡Weep not for the Loved Ones. G, 2, D to D. With chorus. - Th. Bealer. 40

‡ What are the Wild Waves Saying. Duet. E flat, 3, B to G. - Glover. 40

When the Corn is Waving. B flat, 2, F to E. With chorus. - Blamphin. 30

‡ What is Home Without a Sister. G, 2, D to F. With chorus. - Th. Bealer. 40

When the Swallows Homeward Fly. B flat, 2, D to F. Ger. and Eng. F. Abt. 35

‡ When shall I See My Native Land. A, 2, E to E. - - - Th. Bealer. 40

Whisper of one that is Dear to Me. A flat, 3, C to F. - - Botefuhr. 35

Withered Bouquet. B flat, 3, F to E. Meininger. 35

‡ Willie's Good Night. B flat, 2, D to D. With chorus. - - H. Bollman. 40

Woodland Stream. E flat, 3, E to F. German and English. - - Wrighton. 35

Youth by the Brook. A, 3, E to F. German and English. - - H. Proch. 40

You and I. B flat, 3, F to G. - Claribel. 30

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